

MUSICAL FOUNTAIN

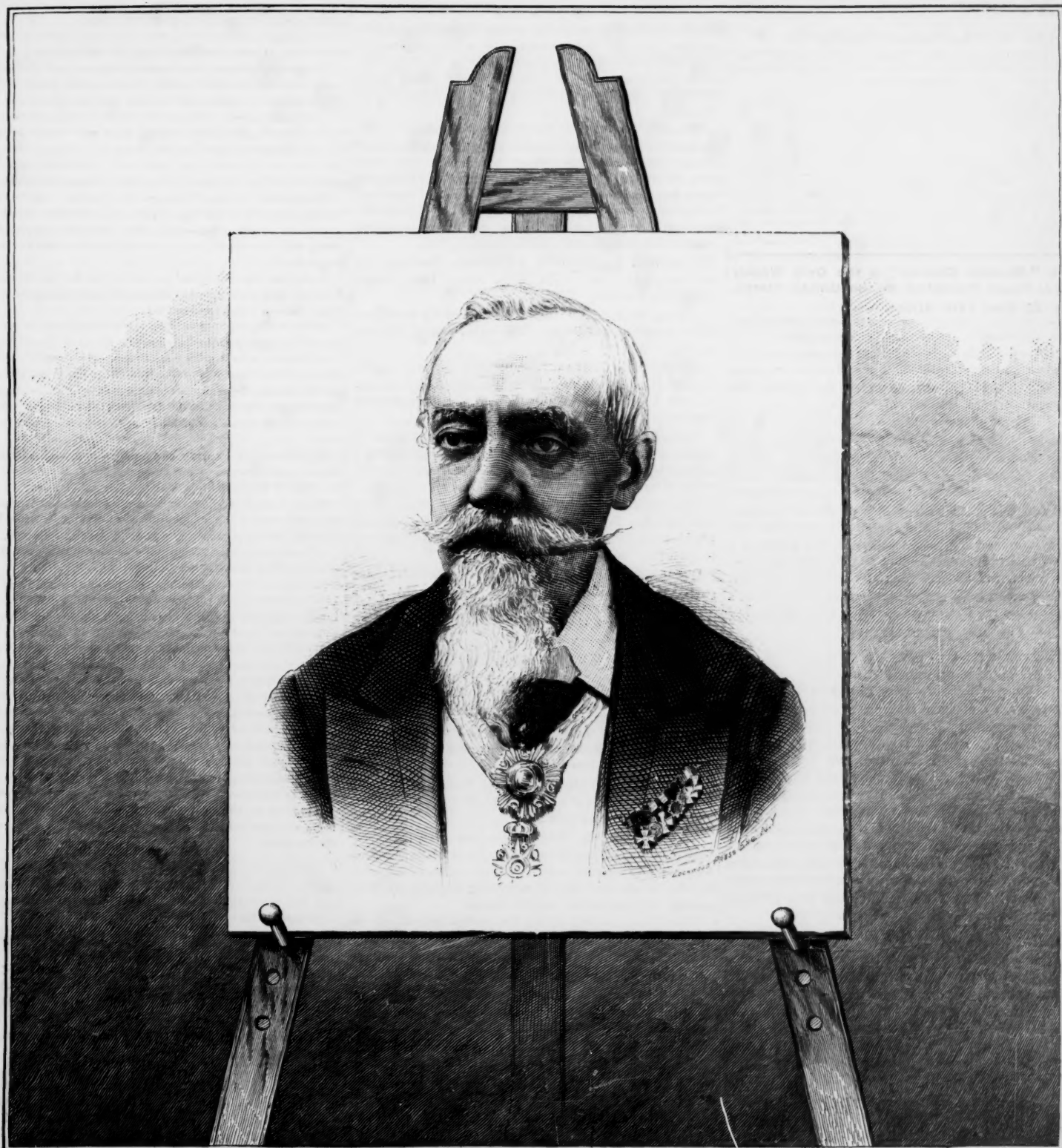
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE ARTS

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ANTOINE DE KONTSKI.

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A MOMENTOUS question with some publishers is, "How to make room for the last new piece when the shelves are already crowded with unsold copies of pieces previously published." Distribute them to the music-dealers free of cost.

IT would appear to be a law of nature for like to fight like, and this for the right of existence. The musician does not fight the doctor, the musical journal the daily newspaper or magazine; but musicians strive against musicians, and musical journals wrestle with other musical journals. This whole warfare is a struggle for the first place, and nothing short of "first place" will satisfy the owner of a paper—musical or otherwise. The aim is quite laudable; let it be obtained fairly, minus abuse, or not at all. The fight may then amuse readers, but will not disgust them, a fact that is not readily grasped by many penny-a-liners.

THERE must come a time when composers and publishers will have so exhausted the vocabulary of names for musical compositions that even the utmost ingenuity will fail to discover the slightest trace of anything that can be twisted into a novelty. What with the constantly increasing list of waltzes, galops, marches, schottisches, songs and choruses, all having special names, the future outlook for sensational titles is so gloomy indeed that we should not be shocked by seeing music set to words beginning thus: "Father's teeth are plugged with zinc," and "Mother's hair is turning gray," and "My sweetheart's eyes are squinty-like." These may appeal to those whose taste is rapidly growing toward the æsthetic, but for plain, solid music-lovers they are far too suggestive of matters better left to the imagination than practical explanation. We live in a great age when such pieces are allowed to multiply.

WHAT is the character of the musical entertainments which please a general audience? Only those of a very miscellaneous order, as experience proves. Ballads form the chief and first element in a popular concert. They appeal as much to the understanding through the words as to the ear through the simple and easily comprehended music generally wedded to them. Solos on various instruments, if the pieces performed are founded on familiar airs, come in for the next share of appreciation and amusement. A programme made up in this manner cannot fail to please most audiences, and this is the object aimed at. People of cultivated taste can enjoy for a moment inferior but seemingly necessary productions, but others of limited knowledge and very ordinary taste can scarcely ever be made to comprehend the higher works of art. Miscellaneous and cheap concerts are sure to attract the multitude, as has been shown in the popular ballad concerts given in this country and in England.

Personals.

PARKERS' RETURN.—Mr. George J. Parker, one of the most accomplished tenors in this country, has just returned from Europe, and is at his home in Boston. He studied in London with Mr. Shakespeare, in Paris with Spriglia, in Milan with San Giovanni, and also with Randeggar and Lamperti. He was urged by these masters to adopt the operatic career, but preferred oratorios and concert work. As this is a large field, no doubt Mr. Parker will often be heard.

A REMARKABLE PIANIST.—Mme. Sophie Menter, the pianiste, is noted for her perseverance and physical stamina. Performers of the old school are astonished at the programmes she plays, and she appears as fresh at the close of the last piece as when she struck the first note. A remarkable exhibition of piano playing was her interpretation at a recent concert of Liszt's transcription of the overture to "Tannhäuser."

LUCCA'S "CARMEN."—Pauline Lucca's impersonation of Carmen is said to be peculiarly analytical, and to exhibit her superior talents in the most favorable light. She seems capable of portraying minute shades or degrees of one and the same passion, and in a climax impresses herself upon the audience with unusual force. Mme. Lucca is now in London.

CARTER'S GOOD FORTUNE.—Charles Carter, the organist, who left New York some time ago to complete his studies in Germany, will return in the summer. During his stay abroad he has joined the order of Benedicts, his wife being the daughter of a prominent German musician. He has doubled himself in the octave; the thirds, fifths and sevenths will no doubt appear in the future.

MELODY WEDDED TO HARMONY.—If we may consider the violin the representative of melody and the piano the one of accompanying harmony, the marriage between Mr. Aug. Roebelen, the well-known violinist, of this city, and Miss Lina Anton, the not less renowned pianiste, from St. Louis, ought to turn out to be one of the most happy ever consummated. The long-foreseen event took place last Tuesday, and we congratulate the two artists, for whom we predict a blissful future.

STERNBERG RE-ENGAGED.—Constantin Sternberg has been re-engaged as solo-pianist for the Minnie Hauk Concert Company for next fall.

A WISE STEP.—L. M. Ruben has severed his short connection with *Music and Drama*. The rats are leaving the sinking ship.

GRUENFELD'S CONTRACT.—Gruenfeld, the pianist, who is expected here early in the fall, made a stipulation in his contract with Manager Amberg that he is to play on the Steinway piano exclusively.

LITTA'S CONDITION.—Mlle. Litte, the prima donna, is reported to be seriously ill at her home in Bloomington. She is suffering from extreme nervous prostration and is very low. She will be an invalid for several months.

AN OPERA FOR VAUCORBEIL.—Gaston Salvayre is to write an opera for M. Vaucorbeil, at the latter's express wish. The book will probably be written by M. Meilhae on the history of the "Medicis," the scene being laid in Florence.

DELABORDE APPEARS IN PARIS.—M. Delaborde, the pianist, appears seldom in public. He performed at a concert in Paris recently, and is said to disdain vulgar effects, seeking only after the highest art-expression. His execution is said to be broad, precise and severe.

A CHARMING PIANISTE.—Miss Agnes Zimmermann, the charming pianiste, is now giving chamber concerts in London. She was educated at the Royal Academy of Music of London.

PREFERS NEW YORK.—L. Camillo Engel, a pupil in pianoforte playing of the late Theodor Kullak, of Berlin, in composition of Albert Becker, and in conducting of H. Dorn, has become a resident of New York.

SIGNED FOR TEN MONTHS.—Mme. Vanoni, of Koster & Bial fame, has just signed a contract with Manager Rice for \$225 a week for a term of ten months.

CELEBRATING HIS BIRTHDAY.—John J. D. Trenor, the tenor of St. Leo's Roman Catholic Church, one of the most amiable young men and most conscientious of singers, celebrated his birthday on the 23d inst. by renouncing England, his native country, and becoming an American citizen.

LESLINO AS SELIKA.—Mlle. Leslino has been singing the role of Selika in "L'Africaine," in Paris, and is said to have achieved a great success. When in New York with Strakosch, her appearance created but little enthusiasm.

RITTER'S SUCCESS.—Theodore Ritter, the pianist, appeared at the first Padeloup concert, and, according to all accounts, made a marked impression.

YOUNG TUA IN LONDON.—Teresina Tua, the young Italian violiniste, recently made a successful first appearance in England at a Crystal Palace concert. A wish was expressed, however, that her selections had been of a higher character.

SINGER'S SUCCESS.—Teresina Singer has signed a contract on excellent conditions for the Lyceum Theatre, Barcelona, for next season. Her success has been marked wherever she has appeared.

A THOROUGH PERFORMER.—A violinist, new to London, Gaspodin Adolph Brodsky, is spoken highly of by the musical critics. One says that Mr. Brodsky is a thorough and manly performer.

THE RACONTEUR.

AIRY, fairy Lillian Russell has left us in the true Gallic style characteristic of her charming personality, and has gone to dingy London for Bank of England notes.

She is not promised so many of them at the start as she had been earning in American dollars; but "Ikey" Solomon may partially make up the difference from the \$60 salary he hopes to earn in a London orchestra.

Quidnuncs may talk of the Russell's sudden departure with sarcastic quips and quirks; but so long as "Ikey" is on deck the pangs inflicted by an unsympathetic world may be partially assuaged.

He is as true as steel to his own interest, and has an unflinching confidence in his ability to outwrite Sullivan or any other operatic composer.

While he is hugging this delusion to his little breast, and laboriously trying to impress chance acquaintances with the momentous fact, he is a most agreeable *compagnon du voyage*, and can lighten the monotony of the ship's passage with pastoral songs in his own praise with his delightful falsetto voice.

Why the fair Lillian left her managers and contracts in the lurch is the absorbing topic among the West side dudes, who have taken to ponies of bromide to quiet their nerves.

It might have been merely a whimsey, a momentary caprice, or a step taken to avoid some dread event that was impending.

The latter alternative may furnish the motive, and *The Raconteur* would suggest several reasons why the prima donna startled Union square so suddenly and dumbfounded the Aronsons.

The coming advent of the great Democratic daily, to be erected on the ashes of a music and dramatic paper, that was so successful that it suspended and died with its boots on, already darkened the theatrical sky, and Lillian didn't want to see her picture in it or be "struck" by its agent for the casual and convenient dollar.

She may have preferred European failure and seclusion to being written up as Fanny Kellogg Bachert was the other day in the weekly *olla podrida* of music and drama, in which that promising young artist was lauded to the seventh heaven, where the arch-angels dwell.

Fanny was there described as having for her favorite author Emerson, who is not generally selected for light reading by young women who have just been married.

Lillian is also reported as being displeased with the bold attentions of that highly colored chromo, the Prince of Hayti, and his floral tributes, in Le Mout's best fancies. She viewed with alarm his floral battery and persistent adoration. The Prince is inconsolable since her departure, and, hearing of her purpose, has left these inhospitable shores for foreign climes, where the sun is not so trying to the complexion and lovely prima donnas are more tractable.

He believes that fair Americans are treacherous as the deep-blue sea, and will drown his sorrow in the delights of Rotten Row and the Bois de Boulogne.

He is a sensible fellow, and the impressionable idiots who loll over chairs nightly in the Casino are now inquiring for Sadie Martinot and are casting admiring glances at Madeleine Lucette.

It is cruel to say that Lillian has overrun with debts and creditors, and it is doubtless false.

If, however, it is true, then she has probably sung "The Silver Line" in America for the last time, and will henceforth be the London rage until she runs away to Paris and sets the "blasted Englishmen" by the ears.

She will then be too notorious for profit, if not already possessing that reputation which will cause the managerial heart to quake with fear until his contract is ended, lest she take affright at some new schemes of musical-dramatic geniuses or mulatto princes who carry around half a kingdom in their vest pockets to lay at the feet of enchanting divas who have ensnared their hearts.

That Lillian Russell was the best card in English opera in this country by all odds goes without saying, but her tendency to run away, about which her mother prattled so prettily to a *Sun* reporter, is developing into a tendency to run away from position and fortune, and she must slough "Ikey" Solomon before she can begin to repair the mistake which her well-wishers deeply regret she has made.

—Miss Louise Paullin played the part of *Prince Rafael* in the "Princess of Trebizonde," at the Casino, on Thursday and the following nights of last week, owing to the unexpected departure for Europe of Miss Lillian Russell.

—Manager Hickey is making preparations for a summer season of light opera at the Cosmopolitan Theatre. Herr Cattenhusen will be the leader of the orchestra. Among those already engaged for the principal parts are Miss Catharine Lewis, Miss Carrie Burton and J. H. Riley. Strauss' comic opera, "Prince Methusalem," given in English, will probably be the opening attraction.

—The Sunday concert at the Casino was, as usual, a popular success. The programme embraced a number of well-worn selections, which seemed to thoroughly please and satisfy the audience. Miss Lily Post and Catherine Lewis were in fair voice, while Mr. Carleton sang his two songs and an encore with excellent effect. Mlle. Ilonka de Ravasz displayed the same fine execution as she has done on former occasions, but her selection was not the best she could have made for a popular Sunday evening concert. The orchestra under Mr. Aronson's direction played several effective and pleasing works.

Chevalier de Kotski.

THIS issue contains an elegant likeness of the renowned piano virtuoso, the Chevalier Antoine de Kotski. His remarkable success in nearly every land has attracted universal attention. We append an excellent biographical sketch of the chevalier, taken from the *Boston Sunday Herald*, of May 20, 1883:

"There are few of the world's musicians now living who can point to a longer or more eventful life before the public than Antoine de Kotski, the pianist, as for over sixty years he has been known, with almost constantly increasing popularity, to the musical circles of the leading cities of the old world, and has won fame and honorable mention wherever and whenever he has appeared in the concert-room. He has been fitly styled 'the apostle of melody,' and his compositions fully warrant this title, their striking characteristic being the easy flowing melodies which charm all lovers of music whose prejudices in favor of certain schools or styles are not such as to blind them to the merits of genius wherever they may be developed. Antoine de Kotski is the second of four brothers (all of whom have had rare success as musicians), and was born at Cracow, in what is now known as Austrian Poland, in the year 1822, so that he has already rounded out full threescore years. In a recent chat with this distinguished musician some hints of the events of his life were gained which can hardly fail to be of general interest, especially as his abilities have been so generally admitted by the New York audiences which have heard him during the last few weeks. The De Kotski family shared in the ill-fated experiences of all the old nobility of Poland when that country was subjected to the rule of Russia, and George de Kotski, marquis, the father of the pianist, emigrated from his native land to avoid the indignities which were heaped upon its leading families by the Russian government. The family traditions record an interesting event of the young life of Antoine.

"When but a child, too small to reach the pedals of the pianoforte when seated, he so successfully caught the spirit of the 'Moonlight Sonata,' that he took his sister's place at the piano, after hearing her play this selection, and performed it standing at the instrument with such success as to astound the German professor just entering the room to give his lesson to the young lady. Taking the boy's hands, the teacher said, 'My boy, you have gold and diamonds in your fingers,' which remark so puzzled the boy that he instantly ran to his mother to repeat the statement, and implore her to take away the precious things before he should lose them. At five years of age he was known as the 'Small Mozart,' and appeared in public concerts, playing the Mozart and Beethoven sonatas by ear. His success was that of other youthful prodigies, but in the year 1833 he entered upon his studies at the Vienna Conservatory, and his debut as an adult performer was made at the Austrian court under the Emperor's patronage. His style of playing was so strikingly original, and his power over his audience so marked and undeniable, that he won the title of 'Antoine der Teufel,' and his popularity steadily gained with his repeated appearances in the concert-room. De Kotski continued his studies for several years as a private pupil of John Field (known as 'Russian' Field) and Von Weber, and in time settled in Paris, the death of his father putting the maintenance of his family upon his shoulders. Here he became the rival of Liszt, Thalberg and Chopin, appearing as the peer of all these pianists at public concerts and in the private salons of the metropolis. De Kotski's determination was illustrated upon the occasion of a benefit concert in Paris, when, though suffering in his right hand from the bite of a dog, from whom he had saved his mother by his bravery, he played one of Thalberg's most difficult selections to its end, despite the fact that the effort opened the partially healed wound and caused the blood to flow as he heroically completed his performance. In his earlier compositions, De Kotski strove to follow the severe style of the so-called classical composers, but his efforts in this direction were suddenly and unceremoniously checked by Rossini, to whom the aspiring composer exhibited the fruits of his most ambitious work, only to be advised to destroy them altogether. 'Show me,' said Rossini to De Kotski, 'ten measures of melody, and I will admit you to be a genius.' From that time De Kotski has given full sway to his poetic and melodious nature, and his compositions show the results.

"In 1849 De Kotski's studies and piano method then published were accepted as standard works by the Paris Conservatoire, and while yet a young man he held for many years the honorary position of a membership on the jury of award at this institution. In 1850 his Spanish concert tour was begun, which extended from a contemplated visit of a fortnight to a tour of three years, followed by similar successes in Portugal, and he was honored with courtly titles in both countries during these visits. Following this tour he visited Prussia, and was appointed imperial pianist at the court. It was here that his famous 'Reveil du Lion, Caprice Heroique' was written, now known throughout the musical world. It was dedicated to the Empress, who made a *bon mot* upon the occasion of receiving the composition from the pianist, saying: 'You are the only gentleman of my court whose caprices give me pleasure.' The Emperor decorated the pianist with the title of Sir or Chevalier, and in doing so presented him with a ring so broad and massive that it extended over the first joint of his finger. To the surprise of all, the pianist appeared wearing the ring at his next concert, and played with as much freedom as if it was not upon his hand. The Emperor expressed surprise at this feat, when Kotski remarked, 'Your Majesty, if you will give me a ring for every finger I will play so much the better.' De Kotski was a warm personal friend of Meyerbeer,

and succeeded him for a time as the royal capelmeister at Berlin. In 1870 he married for the first time, choosing a fair young countrywoman of sixteen years for his wife, and then, leaving his court position, he traveled throughout the continent of Europe. More recently he settled in Paris, and has an established standing among resident musicians there, and has appeared at concerts as engagements and inclination permitted. His popularity in Russia at the present day may be inferred from the fact that he has received from his home in Paris an offer forwarded him there by the pianoforte manufacturers to the Russian court to return to Moscow to give three concerts during the coronation fête. It is impossible to give any complete sketch of such an extended career before the public as that of Antoine de Kotski, and the modest bearing of the man gives the truest evidence that his successes have been those won by real merit, rather than by the efforts which too frequently put forward artists of questionable ability. De Kotski's visit to this country occurs at an age when few artists can retain their hold upon the public; but when he is seated at the pianoforte he seems to renew his youth, and holds his audience spellbound by the magic of his playing. His personal character, his sterling abilities as a musician, and, above all, his long and honorable career in public life, should win for him the hearty approval of all true friends of music."

Sherwood's Pupils Concerts.

THE concerts given last week at Miller's rooms, Boston, by pupils of Mr. Wm. H. Sherwood, were very enjoyable occasions; the young ladies, Misses Estelle Abrams and Rosabelle Frushour, on Tuesday evening, and Miss Carrie E. Frye on Friday evening, making their professional debut in programmes of a high order of music, remarkably well rendered.

The distinctive talent of each, while marked and judiciously directed, was impressed with Mr. Sherwood's admirable method and showed the most intelligent practice; and if they evince similar refined intuitions and careful attention to details in training their own scholars, their success as teachers is assured. Mr. C. R. Adams contributed much to the pleasure of Miss Frye's concert in German songs, given in his delightfully artistic style, and Mr. Sherwood's own performance was fine and in excellent taste.

F.

Whereabouts of Foreign Artists.

Teresina Singer, Gleichenberg (Styria).
 Marcella Sembrich, London.
 Filomena Savio, Milan.
 Emma Dotti, Milan.
 Emmy Fursch-Madi, London.
 Gertrude Griswold, Paris.
 Ida de Sass, Milan.
 Giuseppe Frapolli, London.
 Guiliano Gayarre, Yru (Navare).
 Pasquale Lazzarini, Buenos Ayres.
 Angelo Masini, Barcelona.
 Ladislav Mierzwinski, London.
 Henry Prevost, Milan.
 Richard Petrovich, Buenos Ayres.
 Victor Maurel, Paris.
 Henry Storti, Milan.
 Napoleon Verger, Barcelona.
 G. B. Antonucci, Bologna.
 Armand Castelmarty, Trieste.
 Etelka Gerster, Bologna.
 Maria Leslino, Geneva.
 Caterina Marco, Milan.
 Eva Cummings, Milan.
 Emma Nevada, Paris.
 Eugenie Pappenheim, Milan.
 Ida Lumley, Madrid.
 Wilhelmina Tremelli, London.
 Antonio Aramburo, Santiago (Chili).
 Pietro Baccei, Milan.
 Italo Campanini, Milan.
 Francesco Runcio, Milan.
 Roberto Stagno, Naples.
 Francesco Tamagno, Rome.
 Enrico Tamberlick, Cordova.
 Sante Athos, Buenos Ayres.
 Ezio Ciampi-Cellaj, Paris.
 Giuseppe del Puente, London.
 Egisto Galassi, Milan.
 Gaetano Monti, London.
 Franco Novara, London.
 Romano Nannetti, Barcelona.
 Angelo Tamburlini, Venice.
 Adriano Pantaleoni, Genoa.
 Emilio Naudin, Nice.
 Mme. Scalchi, London.

London Musical Notes.

BALLIE HAMILTON'S new musical instrument, the "Vocalion," seems to be leaping into popularity. Good musicians have pronounced it a remarkable invention. It is used in Westminster Abbey and other places of worship. Windsor Castle is to have two, by order of the Queen, while Mr. Irving is said to have substituted it for the organ in the "Church Scene" in "Much Ado About Nothing," at the Lyceum.

Otto Goldschmidt and other well-known musicians have written descriptive and vocal music to Lady Freake's dramatic entertainment, "The Tale of Troy," which has been produced with great

success in London, under the personal supervision of Professors Newton and Warr, aided by the famous painters, Sir Frederick Leighton, Poynter, Long and Watts, who were responsible for the color and grouping. The music was of special interest and effect.

Berlioz's "Messe des Morts," just performed for the first time in London, at the Crystal Palace, created a very decided impression. The four supplementary orchestras of brass instruments, with the large number of kettle-drums, that are employed in the "Tuba mirum," produced a startling effect. Berlioz has advanced another step in the estimation of English music-lovers by this performance.

Both Mme. Sembrich and Teresina Tua have gained the admiration of Londoners. The singing of one and the violin playing of the other has received enthusiastic praise. Signorina Tua is scarcely sixteen years old. We shall have the pleasure of hearing both of these excellent artists the coming season.

The chief event this season at Covent Garden Theatre was the production last week of Ponchielli's "La Gioconda," for the first time in England. The reception it met with was most favorable, a number of encores being insisted upon. The libretto is by Arrigo Boito, the composer of "Mefistofele," and is founded on Victor Hugo's "Angelo." The music exhibits fine inventive ability, combined with masterly workmanship. It seems destined to take a permanent place in the repertoire of every large opera house. Mme. Marie Durand took the rôle of *Gioconda*, and has been pronounced by critics a singer and actress of real power. She is said to sing as she feels, and to impress her audience with her thorough earnestness. She gained greater admiration as the opera proceeded, and was applauded with enthusiasm at the end of it. She is an American by birth, who has sung in Italy and Russia with well-merited success. We have cause to be proud of Mme. Durand.

The Richter concerts are a great attraction to musicians. The works selected for performance are interpreted in the most finished manner. Every programme is full of interest to lovers of sterling compositions.

ORGAN NOTES.

J. Clarence Eddy gave his third organ recital in Hershey Music Hall, Chicago, on last Saturday, the 9th. A fine programme was performed, including S. P. Warren's transcription of the overture to "Tannhäuser," a new "Pastorale" by S. B. Whitney, three pieces of Salomé, S. de Lange's Sonata in G minor, No. 3, op. 14, and Guilment's "Marche Funèbre et chant seraphique." J. L. Johnston was the vocalist. Mr. Eddy has also recently given two recitals in Topeka, one in Des Moines and one in Muscatine, Ia. Harrison Wild, a pupil of Mr. Eddy, is also giving five organ recitals in Hershey Music Hall, and plays programmes of a very high excellence. His last recital occurred on Monday, and contained Widor's sixth organ symphony.

It would seem impossible that the use of the organ in a church service could be denounced by reasonable beings, if it were not for the fact that the names of fifty thousand members and adherents of the Free Church of Scotland have been recently placed upon a petition, in which the General Assembly of that church is requested to withhold all sanction to the introduction of instrumental music into the services. Just now, also, the same subject has been discussed in Pittsburg by the General Assembly of the United Presbyterians. The objections to the organ as an aid to Divine worship are of so ancient and puny a kind, that no religious person who is not a bigoted fanatic cares to give them the slightest thought. The fact that the Bible is silent upon the matter should in this enlightened age go for nothing. An express Divine injunction against the use of all musical instruments in the service of the church might be received with submission, but such injunction there is not.

Very few of the great composers have written works specially for the organ. Bach and Mendelssohn are both known as organ writers, and even Handel in a certain measure may be counted among those who have left us compositions of some value for the instrument, but Haydn, Mozart and Beethoven are never referred to as organ writers, as we have hitherto known them in every other field of the Divine Art but this one. Nevertheless, through the zeal and thorough research of Herr Köchel in the compilation of his thematic catalogue of Mozart's works, we are informed that this great genius wrote no less than seventeen short concertos for organ and orchestra. (They will be shortly published by Breitkopf & Härtel.) These pieces were written to fill up the gap at high mass between the "Gloria" and "Credo," and were therefore intended to form part of the church service. They all have but one movement, and have the regular sonata form, but they were composed at various times and in various places. That they should have remained so long in manuscript is very strange. No. 1. is an andante in E flat; No. 2, an allegro in B flat; No. 3, an allegro in D; No. 4, an allegro in D; No. 5, an allegro in F; No. 6 is in B flat; No. 7, in F; No. 8, in A; No. 9, in G; No. 10, in F; No. 11, in D; No. 12, in C; No. 13, in G; No. 14, in C; No. 15, in C; No. 16, in C, and No. 17, in C. Otto John says of these works that he "finds in them nothing that reminds him of the church, and the instrument is never treated with virtuosity." Of course, it is needless to say that the publication of these compositions for the organ, by Mozart, will be awaited with the greatest interest by all musicians, but especially so by organists.

Denver Correspondence.

DENVER, June 4.

THE musical events since my last letter were a weak performance of "Iolanthe," at the Tabor Grand, by the Ford Opera Company, and the series of Damrosch concerts at the Academy of Music, May 28 to June 2.

Of the latter it must be said that the performances were excellent as compared with what we have had the opportunity of hearing here, but financially the venture was a complete failure. There were many causes that combined to produce such a result—the weather was often bad, and the house was in financial trouble, but the chief cause was that Thomas was advertised for June 19, and every one was impatiently waiting for an opportunity to hear his great orchestra and the fine soloists who were added to that attraction, which alone would have been strong enough to crowd the Opera House.

The selection of seats for the Thomas concerts was made on Monday, and the fact was disclosed that the subscriptions amounted to over \$4,000—nearly as much as the total receipts of Damrosch. How much this amount will be increased in the two weeks that elapse before the first concert cannot be at present estimated.

Damrosch was at the time still in the city, bemoaning his fate after having tried to pick up a few stray dollars by playing on Sunday at Argo Park, a sort of popular beer garden, and on Monday at the Turner Hall; the tickets being sold at the popular price of 75 cents.

It was unfortunate that the Damrosch management should have selected so unfortunate a time to play in Denver, and it is to be hoped that they will come the next time under more favorable auspices, when no doubt a large and cultivated audience will go to hear them.

The first concert opened with the "Oberon" overture, when it at once became apparent that the climate somewhat affected the orchestra. During the evening the trombones were not prompt in attack, the cellos (notably in the "William Tell" overture) were unsteady; the bassoons were not properly controlled, and such a thing as a subdued piano was not to be heard from them. This had a decidedly marring effect on the "Tannhäuser" overture. These defects were not so glaring in the subsequent concert, and some selections were exquisitely rendered, but, on the whole, the orchestra cannot be said to have come up to the high standard by which it was judged.

The singing of Mlle. Martinez called forth no enthusiasm whatever, while, on the other hand, Mme. Carreño invariably received three recalls, and despite the intention not to give encores, was compelled by the delighted audience to play a second time each evening. Now, although encores as a general thing should be discountenanced, in this case it might have been allowable, as in the first place the delight of the audience was entirely unfeigned and spontaneous, the enthusiasm not to be checked; and, secondly, Mme. Carreño was to be heard but once on each programme.

The features of these concerts were the Fifth (C minor) Symphony of Beethoven; Prize Song, from "Die Meistersinger;" introduction third act, "Lohengrin;" "Euryanthe" overture, Rakoczy March; "Leonore" overture, No. 3, Beethoven; "Les Preludes," Liszt; "Ruy Blas" overture; Danse de Sylphes, from "Damnation de Faust;" "Kaiser Marsch," Wagner. The selections of Mme. Carreño for the piano were all of the highest order: they embraced Liszt's Hungarian Fantaisie, Sixth Rhapsodie Hongroise and the Campanella Etude, Grieg Concerto, Handel's Harmonious Blacksmith and Weber Concertstück.

On Saturday evening were repeated those selections which during the week had been received most favorably. The programme was as follows, the Scandinavian Symphony being the only new work introduced:

Scandinavian Symphony	Cowen
Air, "Semiramide"	Rossini
Icelandic Melody	Mlle. Martinez
Introduction Act III, "Lohengrin"	Svendsen
Rhapsodie No. 6	Wagner
Danse de Sylphes, "Damnation de Faust"	Liszt
Rakoczy March	Mme. Carreño
Air, "Vanne, Vanne," "Robert"	Berlioz
Value Lente, "Sylvia"	Meyerbeer
Pizzicati	Mlle. Martinez
Swedish Wedding March	Desliles
Overture, "Oberon"	Soederman
	Weber

The Thomas programme sets aside an evening for Beethoven's works and one for Wagner, and gives the "Sylvia" suite complete. RENGAW.

Baltimore Correspondence.

BALTIMORE, June 9.

THE following is a correct report of the condition of the Peabody Conservatory of Music:

"The number of students in the Conservatory of Music was 130 for the first term, and 122 for the second, a gain over last year of 15 on the first term and 7 on the second. Neither the chorus class nor orchestral class was resumed this year. The entire number of students in the different branches was 227 in the first term and 224 in the second term. A small reduction in the number of annual members is regretted—from 84 last year to 76 this year. This is an indication that the public either does not properly appreciate the advantages which the conservatory offers to the lovers of good music, or that it is not interested in and therefore will not afford a support to the production of the best classical compositions. The annual members have admission to the lectures of the director, and to all the concerts and rehearsals given in the conservatory, numbering in the last year 20 lectures and 49 performances; and, yet in this large city there are less than 100 persons willing to pay \$8 a year to encourage the efforts

of the conservatory." The expenditures for the concerts exceeded the receipts by \$1,115.02. The expenditures of the conservatory exceeded the receipts by \$3,289.88. The expenditures of the conservatory were \$14,195.38."

From this we glean that two important departments have been discontinued, namely, the chorus and orchestral classes. This reduces the conservatory to a plane that does not entitle it to its high-sounding title. The report states that the "public is not interested." Let me call the attention of the trustees to one fact. The public is tired out with Hamerik's compositions. After listening for eight or nine years to the outrageous plagiarisms of this self-constituted composer, the public simply refuses to countenance their production any longer. It is surprising that the trustees cannot appreciate the situation. The public will neither support the conservatory as a music school nor its concert and symphony system, if I may call it so. No one outside of the Peabody makes any charges against the institution in this instance, but the trustees themselves indict it.

I understand that some of the trustees are seriously opposing the re-engagement of Hamerik. They say that he has not done any conscientious work; has not in eight years produced a single pupil of merit; has not given one successful series of concerts; has not given one successful concert and has not produced a single composition of his own which was not sharply criticised by local musicians, who in every instance proved their assertions. It is therefore probable that he will be dismissed this year and one more effort will be made to resuscitate the Peabody Conservatory of Music.

Sam. Fort's summer garden concerts and operas begin at the Academy of Music on June 18. "Fatinizta," "Iolanthe," "The Sorcerer," "The Grand Duchess" and "La Perichole" will be produced. The chief singers will be Jennie Winston and Amy Gordon, and Walter Allen, W. H. Morgan and Paul Arthur. There will be a few more stars and a chorus of twenty-five voices. A young man, who parts his hair in the back and who enjoys the euphonious name of Adam Itzel, Jr., will lead an orchestra. I am afraid it is an orchestra in name only, although I will listen to it before I judge it. HANS SLICK.

Philadelphia Correspondence.

PHILADELPHIA, June 4.

THE annual meeting of the Musical Festival Association was held at St. George's Hall last evening, Mr. S. Decatur Smith presiding. The annual report of the Board of Directors was submitted which shows the deficit on account of the festival of 1883 to have been \$4,000. The receipts from the first concert were smaller than those of the last, fully demonstrating that the success of the association has been gradually going up.

The officers of last year have been elected with the exception of F. S. Darley, who had charge of the selection of the soloists.

It is certain that Ch. Schmitz and also Mr. Gilchrist will be the leaders next year. The Board of Directors will meet in a few days and will decide on all these points. It was announced that another festival would be held next year. VIENNOT.

Atlanta Correspondence.

ATLANTA, Ga., June 7.

A CONCERT given on the occasion of the closing exercises of the Atlanta Female Institute was a highly enjoyable affair, and was well attended. All of the young ladies acquitted themselves with much credit, but the following are worthy of mention: Piano solo, "La Harpe d'Eole" (Mattei), by Miss Mollie Preston; piano solo, fantasie (Douvrenay), by Miss Belle Locke; piano solo, fantasie, "Don Juan" (Thalberg), Miss Carrie Mathews; song, "The Message" (Blumenthal), by Miss Lucy Moore; piano solo, polonaise (Chopin), Miss Gussie Black; song, "Creole Lovers" (D. Buck), Miss Mollie Courtney; piano solo, meditation (Alf. Jaell), Miss Minnie Powell; piano solo, rondo (Lichner), Miss Hattie Inman; vocal duet, "Aubade Espagnole" (Dulcken), Misses Lucy Moore and Mollie Courtney; fantasie for two pianos, "Norma" (Thalberg), Miss Carrie Mathews and Mr. A. Barili. The musical training of Professor Barili was amply attested, and his own performance was a gem of execution. R. T. R.

—Signor Brignoli has composed a march and a serenade. The former has been dedicated, by permission, to the Marquis of Lorne, and the latter to the Princess Louise.

—Remenyi, the violinist, is now giving concerts in the West. According to the inevitable custom, he has been interviewed, and has expressed his opinion of Theodore Thomas, whom he refers to in the most enthusiastic terms as being "a great—a wonderful master." Mr. Remenyi is, no doubt, pleased at having had the opportunity to give Westerners his idea of Mr. Thomas; but he would be doubly overjoyed if some great man would say of himself, "He is a great—a wonderful fiddler."

—The following programme of music was performed in Central Park at four o'clock on Saturday afternoon, June 2: Introductory, "Cosmopolitan," Joyce; Overture, "Der Tambour der Garde," Titl; Gavotte, "Souvenez Moi," Giese; Flageolet, "Diavolo," Lax (Frederick Lax); Selection, "Ernani," Verdi; Morceau, "Chinese Parade," Parlow; March, "Merry War," Strauss; Grand Waltz, "Jeunesse Dorée," Ringlén; Cornet solo, "Fantasia," Hartmann (B. C. Bent); Potpourri, "Old Melodies," Beyer; Piece Comique, "Irish Patrol," Puessner; Finale, "Heigh-ho!" Weingarten.

HOME NEWS.

—Julius Bereghy, basso of the Litta Concert Company, is in this city.

—Miss Marie Jansen has been engaged for the summer season of comic opera at the Boston Museum.

—Miss Hattie Louise Simms has been engaged as the soprano for Herr Joseffy's concert tour next season.

—Miss Alice Oates and her company are giving performances of comic opera at the New Opera House, New Orleans.

—Henry Wolfsohn, the coming musical manager, is in town. He can be seen daily on the Square and in Steinway Hall.

—It is said that Alwina Valleria will certainly be a member of Mr. Abbey's troupe at the new Metropolitan Opera House.

—Rice's Surprise Party in "Pop" are still doing well at the Bijou Opera House, and the Dude's chorus is encored nightly.

—A series of Sunday evening concerts will shortly be commenced at the Cosmopolitan Theatre, under the direction of Herr Cattenhusen.

—The second concert of the season took place on Saturday afternoon in Central Park. Joyce's military band performed a programme of popular selections.

—Dr. F. L. O. Roehrig, professor of Sanscrit and living Asiatic languages at Cornell University, is a grand-nephew of George Frederick Handel, the composer.

—Mme. Madeline Schiller has recently appeared at several concerts in Chicago, and has won new laurels by her excellent playing. Mme. Scalchi was the principal vocalist.

—Strauss' comic opera, "Prince Methusalem," is in active preparation at the Cosmopolitan Theatre, and will be produced there shortly after the engagement of "The Tourists."

—The attraction last week at the Boston Globe Theatre was Willie Edouin's "Sparks" Company in Chas. H. Hoyt's musical comedy, "A Bunch of Keys; or, When There's a Will There's a Way."

—A number of gentlemen connected with the musical profession met on last Thursday evening, the 7th, at No. 110 East Fourteenth street and organized "The Metropolitan Musical Club."

—The choir of St. Leo's Church, under the direction of W. E. Mulligan, organist, performed the music of the high mass, Sunday, for the last time until fall. Gounod's "Messe Solennelle" was given in its entirety.

—A concert company, consisting of Miss Nellie F. Brown and Miss Emma S. Howe, sopranos; William Lee, tenor; and Frank Gilder, pianist, commenced a month's tour in the Canadian provinces at Yarmouth, N. S., on Monday evening.

—Dr. José Godoy is the director of the new American Lyric College, established for the purpose of affording instruction in singing, concert or opera, harmony, &c. The building is situated at No. 159 Twenty third street. Evening classes are a feature of the college.

—Mme. Minnie Hauk, Miss Alice Urban, who has a fine reputation in Italy, and Mme. Durand, who recently created the title-role of Ponchielli's "La Gioconda" at Covent Garden, London, were, many years ago, members of the same church choir chorus at New Orleans.

—"Iolanthe" was revived last week at the Boston Bijou Theatre with the same strong cast and completeness of detail as combined to make the success which was won in the long series of performances given before "Pounce & Co." was produced. "The Sorcerer" will be brought out next Monday.

—On Monday evening, June 11, a contest of the Owlet and Parthenon societies took place at Beaver College, Pa. The two programmes performed by both organizations were very interesting. One of the musical judges was C. C. Mellor, the able and well-known organist and piano dealer, of Pittsburg, Pa.

—"The Prince Consort" will remain the attraction at Wallack's Theatre this week. The Thalia Comic Opera Company is one of the best organizations of its kind in the country. The arrangements for rendering Wallack's Theatre cool during the warm weather have been tried during the last few days with satisfactory results.

—One of the best musical institutions of Buffalo is the Beethoven Quartette, which was organized in 1877, and has had a prosperous artistic career. The quartet is composed of the following accomplished musicians: Joseph A. Kuhn, first violin; G. H. Duge, second violin; Frank Kuhn, viola, and Charles A. Kuhn, violoncello.

—The principal works to be performed at the Worcester Festival next September are Berlioz's "Damnation de Faust," Gounod's "St. Cecilia" mass, Handel's "Allegro," Max Bruch's "Fair Ellen," and Handel's "Samson." Among the soloists already engaged for the festival are Mme. Minnie Hauk and Miss Hope-Glen.

—Lewis Gaston Gottschalk, a baritone singer, sued Giovanni Tagliapietra recently to recover \$737.50, which the plaintiff asserts the defendant owes him on a contract to sing in the defendant's operatic and concert troupe at a salary of \$110 a week. The troupe traveled through Canada and Texas and broke up in Tennessee. During the engagement the plaintiff was paid \$197 only on account of his salary.

FOREIGN NOTES.

....Sir Arthur Sullivan is spending a vacation at Carlsbad.

....M. Hasselmans, the admirable harpist, has been performing with great success in Orleans, France.

....M. Deldeney has, after urgent solicitation, decided to remain the conductor of the Paris Conservatoire orchestra.

....The Theatre Château d'Eau has begun a series of popular operatic representations (including comic opera) at reduced prices.

....Recently, at La Scala, Milan, a cantata written by Ponchielli (words by Ghislanzoni) in honor of Manzoni, obtained a great success.

....Emma Turola will be at the National Theatre, Pesth, in September, October and November. She has had great success there recently.

....Tamberlik is not dead, but has been singing at Cordova, while Bottesini, the contra-bass player, has had a splendid reception at the Balbo Theatre, Turin.

....The office of sub-librarian of the Paris Conservatoire, that recently became vacant by the death of Octave Fougue, has been given to Julien Tiersot, composer of music.

....De Reszke is at the Imperial Theatre, Varsavia, and is said to be awakening great enthusiasm there. Borghi-Mamò has been engaged at the San Carlo Theatre, Lisbon, for the coming season.

....Morère, the old tenor, who created the title-rôle in Verdi's "Don Carlos," has become temporarily insane. Halanzier has subscribed toward his support 200 francs; Mme. Krauss, 100 francs; Lassalle, Sellier, Mlle. Richard and others have also contributed liberally.

....As last year, Charles Hallé holds his chamber concerts on the evenings of Friday, at the Grosvenor Gallery in New Bond street, London. Eight concerts are announced, and the first, on May 18, was honored by the Princess of Wales. The concerts will be continued every successive Friday until July 6 (inclusive).

....The Pitt-Rivers ethnological collection is now being exhibited at the South Kensington Museum. There are here some cases of musical instruments from various parts of the world, showing the gradual development of instruments of various types

from the rudest beginnings up to the period of comparative civilization.

....In consequence of the recent successful performances of "Ajax" at Cambridge, the "Birds of Aristophanes" will be produced next October term. The music to the play will be written by Dr. Hubert Parry.

....On Trinity Sunday, Mendelssohn's "Hymn of Praise," including the whole of the symphony, was given after the evening service at St. Luke's, Chelsea, London. The band, numbering about forty performers, was complete, both in wind and strings.

....Mr. Mackenzie's second Scotch Rhapsody was recently played at a Richter concert in London. It did not produce a very good impression. It is said to be not rhapsodical enough to deserve its name, nor, perhaps, formal enough to claim any other.

....Ulrich's opera, "Flora MacDonald," was recently given in Bologna with great success. It has for its subject a page of English history. When Gounod asserted that Herr Ulrich was destined to a great future he was certainly not mistaken, for the opera of "Flora MacDonald" shows the making of a real artist—a composer who was on the right road to fame.

....The choice of words has been made for the "Cantata," to serve for the competition of the grand prix of composition, at Paris, for 1883. It is entitled "The Gladiator," and is being set to music by MM. Vidal, René, Leroux, Debussy and Missa. They are allowed twenty-five full days to complete the work, during which time they are to hold no communication with outsiders.

....Edward Hanslick, the well-known anti-Wagnerian critic of the Vienna *Freie Presse*, speaks of Wagner's early work, and only cantata, "The Love Feast of the Apostles," which was lately performed at that city, on the following terms of half unwilling praise: "The cantata, comprehensive as it is, seems to be composed for a single orchestral effect, which, however, is of the most exquisite kind. A good two-thirds is taken up by the men's chorus without accompaniment; the Disciples and Apostles are, after Christ's ascent, assembled in secrecy, their souls filled with fear and discouragement. They listen: 'What rustling fills the air? O Holy Spirit, we feel thy breathing round our heads!' Here the orchestra comes in, an astounding effect led up to with the greatest technical mastery. Violins, violas and cellos begin a low and magical twittering, over which sustained chords of

flutes, clarinets and bassons shine like a faint glimmer of light; the twittering grows louder, the light more intense; the low roll of a pair of kettle drums is heard; two others join in, at first with crochets, and afterward more vehemently with quavers; then all the brass enters with a crash, fortissimo. Chorus and orchestra break in mighty thunder-claps. As a matter of course, such an effect, after the ear has languished an hour in dry vocal composition, is sure of the mark. In this instance, too, it is the perfectly legitimate outcome of the situation, and aesthetically justified."

....The programme of the Gloucester (England) Festival, fixed for September 4, 5, 6 and 7, has now been definitely settled, and will include the Mass in C (Beethoven), "The Redemption" (Gounod), "Sennacherib" (Arnold), "Elijah," "Messiah," St. Mary Magdalen (Stainer), "Lobgesang" (Mendelssohn), "Psyche" (Gade) and "Acis and Galatea." The principal singers will be Miss Anna Williams, Miss Mary Davies, Madame Patey, Miss Hilda Wilson, Mr. Lloyd, Mr. King, Mr. Brereton and Mr. Santley. Mr. Carrodus will be the leader of the orchestra, and C. L. Williams, the organist of the cathedral, will conduct the festival for the first time.

....Here is the full result of the competition opened in 1882 by the Society of Musical Composers, Paris: First, orchestral suite, in the symphonic style, in three parts, 1,000 francs, Mme. de Granval the winner; second, a concert piece for piano and orchestra, 500 francs (founded by Pleyel Wolf), not awarded; third, a symphonic ode for solo or soli, chorus and orchestra, 500 francs (offered by M. E. Lamy), M. de Saint-Quentin, the winner, and honorable mention to the manuscript bearing the motto, "Patrie, amour, honneur;" fourth, fantasia for organ and orchestra, 500 francs, not awarded; fifth, serenade for piano, flute, oboe, clarinet, horn and bassoon, 300 francs, M. Vergnion the winner.

The new organ for the Baptist Church of the Epiphany, built by Odell Brothers, was formally opened on Friday evening the 8th. The church stands on the corner of Madison avenue and Sixty-fourth street, and is a fine structure. The new organ referred to was presented to the church by John J. Jones, in memory of his wife, and is a very fine specimen of the organ builder's art. A number of organists performed selections during the evening, which produced a fine effect, and served to display to the best advantage the general qualities of the instrument.

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A Piano Manufacturer Should not "Run" a Musical Journal.

RUMORS prevailed all day Saturday that Albert Weber's interest in the estate of Albert Weber, his dead father, was seriously jeopardized, and that his individual credit was totally destroyed. This was attributed to various causes. The facts, however, are as follows:

One Edilberto Giro, with whom Weber had been speculating, asked for a writ of attachment against the property of Weber, which Justice Donohue, in the Supreme Court Chambers granted. The attachment was granted on an action to recover \$2,000, money which Giro in his affidavit swears he deposited with Weber in trust.

According to an interview, Mr. Weber makes the following explanation:

"In the first place," he said, "let me say that the estate is perfectly solvent. It never was in a better condition, and the business has been paying from \$75,000 to \$125,000 a year since the trust was created. There are three trustees—Albion P. Higgins, Ferdinand Mayer and myself. Mr. Mayer has been for many years manager of our branch house in Chicago. He is now in Europe—gone to get rest. The estate is so tied up that the profits can't be divided until certain payments are made. They amount to \$300,000 in all. I have simply been drawing a salary. The debts of the estate are one thing and my personal debts are another. Mr. Giro has nothing to do with the estate. I have always been particular, in my outside business speculations, to let people know that it was Albert Weber that was making any promise or guarantee. I have made a good deal of money in some speculations and lost a good deal, too; but I never speculated in Wall street. Why, last year I might have made \$100,000 on oil; it was thrown at me at 42 cents, and I was traveling through the oil regions. You know what the price is now. But I didn't go into it.

"Now, about Giro," Mr. Weber went on. "He came to me in January last and solicited me to go into a mining scheme in Mexico. We organized the Inter-Continental Silver Mining Company of Mexico, under the laws of New York, with a capital of \$1,000,000. We made an agreement by which Giro was to put in \$2,000 and I \$1,000. He paid over to me as treasurer \$450 in receipted bills and \$1,550 in cash for his share. In February, Giro went to Mexico to examine the property, which is situated near Mazatlan, and to perfect the title. I gave him for his expenses \$600 in cash, \$900 in checks, and a draft for \$1,500 on a California house. The checks were paid. I didn't have the money for the draft at the time, but I expected to be able to send it on before Giro would need the money. Well, I was unlucky and couldn't do it. Last Thursday Giro returned from Mexico. Yesterday he came to my office accompanied by a fellow who was a pretty loud talker—I don't know who he was. Giro is excitable and we couldn't reach any explanation. He said he must have \$500 at once or there would be trouble. It was too late for bank hours and I told him I didn't know whether I would have money to-day or not. I finally gave him a check for \$500 on the Madison Square Bank on condition that it wouldn't be used till Monday. Instead of wait-

ing he presented the check, and because it wasn't paid tried to serve an attachment on the property of the estate. Now, we haven't removed any pianos surreptitiously. Those which he says he saw going out without boxing or address were to supply our retail trade. All the pianos sent out for shipment were correctly marked. I've got a good many debts and I can't pay them right off. But they will be paid in time."

Mr. Weber has been in what is termed a "tight place" for some time. He entered into a newspaper scheme with the editor of a musical and dramatic paper last year, and from that time until the collapse he has gradually absorbed all his personal available means and has evidently got into debt.

It appears that the other two trustees of the estate, who together with Weber controlled the business, were unable to control him in his enterprises, and it now seems were either unwilling or unable to see him through his present difficulties, although they must have known whenever the notes or checks of Albert Weber go to protest the credit of the estate itself is damaged, as his name is so closely allied with the estate and he is one of the trustees.

This is in itself a most remarkable feature of the case. Did Mr. A. P. Higgins and Mr. Ferdinand Mayer refuse to assist Weber, or were they unable to extricate him, or were they ignorant of his private transactions? They could not have been ignorant of a state of affairs which everybody in the trade here was cognizant of. They must have been aware that Freund and his brother for months past have been offering Weber's notes to members of the trade at such discounts and shaves that would have bankrupted Jay Gould if persisted in any length of time.

As to Mr. Weber's social behavior we have nothing to say; that is not our province.

As long ago as February 21, THE MUSICAL COURIER gave this advice to Mr. Weber:

"Let the young man return to his legitimate occupation, and not lend his time to a task which is daily bringing greater discredit upon him and his trust. Piano manufacturing in our day is sufficient occupation for one man, and the more time he devotes to it the better it will be for him and his pianos."

We knew that it would require but a short time for him to become hopelessly involved in his newspaper scheme with Freund. In fact, it is poor policy for any piano or organ house to identify itself with a musical journal. It is soon known in the trade, and then advertisements and articles about the house in that particular paper have no more value than a circular issued by the firm.

Mr. Weber should have known that. Everybody knew that Freund's papers were virtually kept alive by Weber.

As soon as Weber had no more resources the daily stopped, and the weekly is also now ready to die.

The will of Albert Weber, Sr., was drawn up to prevent the very thing that has happened. He wanted to secure a permanent interest to his son, but did not want him to control it. He could not, however, prevent his son from signing his name, and sign it he did to a fearful extent.

Only lately he agreed to pay \$10,000 for the advertising privileges of the Metropolitan Opera House, while it was offered to several houses for \$1,500, and they refused to accept it even at that figure.

It is easy enough to foresee that Weber's management of the business has temporarily ceased. In how far the provisions of the will of Albert Weber, Sr., have been faithfully carried out, that is for the remaining trustees and bondsmen (if there are any) to answer.

There has been no head to the practical department of the firm for some time. In consequence of such a state of affairs, four or five of our leading newspapers unanimously condemned a Weber or Weber grands used in concerts in this city. It could not be otherwise. To make a first-class piano nowadays requires, in the first place, a guiding intellect, a rigid system, constant experiments, &c., and if the head

of a piano firm is engaged in speculations and newspaper enterprises, the manufacturing department soon becomes demoralized. Neither Mr. Higgins nor Mr. F. Mayer is acquainted with the principles and details of piano manufacturing, and everything devolved on a foreman. The factory is in a demoralized condition. Weber, although not a brilliant business man, may have succeeded in building up a large institution; but when he accepted as his associates unscrupulous adventurers, who would sacrifice anything for individual gain, he became the molder of his own misfortune.

It is really a sorrowful aspect, and an event in the piano trade which should be regretted by every one engaged in it. The estate has issued the following card:

TO THE PUBLIC.

Learning that certain scandalous reports are being circulated concerning an alleged attachment against the property of this piano manufacturing house, we beg to state that such statements are entirely untrue. This house has never been more actively or successfully engaged in business than to-day. Respectfully,

THE ESTATE OF ALBERT WEBER,
Fifth avenue and Sixteenth street.

We fail to see the use of issuing this card, in view of the peculiar complications that exist.

WEBERISMS.

HOW is it that the commercial agencies in their last report about the condition of the Weber estate stated that it was worth \$600,000 above its liabilities, when Mr. A. P. Higgins, the chief trustee, now states that it will require four years before the estate will be worth the \$300,000 that are necessary to fulfill the provisions of the will?

We understand that Albert Weber states that this exposure of his financial condition is the biggest advertisement he ever had. If he thinks so, bad for him. The great majority of piano and organ manufacturers in this country prefer to glory in paying their private debts, instead of permitting their creditors to suffer.

The many piano manufacturers we have seen in the past few days are unanimous in one opinion, and that is, that Weber might be forgiven for his youthful escapades and his neglect of important affairs in business, but he can never be forgiven for foisting Freund upon the trade again. They all agree on this one point.

Now that Freund has succeeded in damaging another house in the music trade, is it not exceedingly opportune to ask such members of the trade who are giving him a passive support how long they intend to uphold him? Who will be the next victim? It is only a matter of time, and another house will be tripped up. As he has done this thing so successfully in the past, he is justified in continuing it as long as he is supported by certain houses.

MRS. WEBER, the mother of Weber, went to Boston to consult her brother-in-law, the brother of the late Albert Weber. Mr. Weber, a confectioner of Boston, and Mrs. Weber, Sr., were among the original trustees, but they permitted young Weber to act for them. He held their proxies, if we are not mistaken.

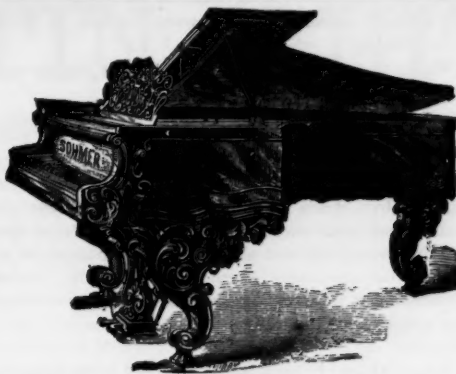
DEPUTY SHERIFF DANIEL FINN has been in the wareroom awaiting the decision of the Supreme Court whether or not the attachment against Weber and his third interest should be vacated. Hummel, Giro's lawyer, says that the order will not be granted, and that Giro will get his money. As we go to press, no decision has been arrived at.

SOME older members of the trade say that Weber, Sr.'s, will was not a correct document, because it disposed of imaginary, not real, wealth. They say that the business has been handicapped with such conditions by the will that it was impossible to forge ahead. That is probably the reason why Mr. Higgins requires four more years to make the \$300,000. It seems queer that the money has not accumulated, although the trustees claim that such enormous profits have been made.

In fact, the statements are contradictory. Or were these
(Continued on page 296.)

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.
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Beautiful Effects.

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WILCOX & WHITE ORGAN CO.,
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LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

(Continued from page 294.)

profits applied to the liquidation of the old debts of the house?

WEBER, JR., says in the interview that he had oil offered to him at 42 cents and could have made \$100,000—but he did not make it. But is a big word. This reminds us of a story told us once by T. Leeds Waters. Here it is. A man said to another:

"See this place?"

"Yes."

"This is Chicago."

"That's so."

"Big place, is it not?"

"Yes."

"I could have bought the ground that this place is built on for a pair of boots at one time."

"Well, why didn't you buy it?"

"Hadden't the boots."

SOME peculiar questions have arisen since the publicity given to Weber's affairs. It is argued on the one side that, as Weber is a trustee and has a kind of interest in the business, and has been represented as the manager, persons who made contracts with him can claim their money from the estate, especially such as have received money on account in the shape of checks of the estate.

Those gentlemen who were induced by a small discount of, say, 2, 4, 8 or 20 per cent., or even more per month, to buy Weber's notes, can get a judgment against Weber, and then when he comes into possession of the business—after the \$300,000 profit has been made, which Mr. Higgins referred to—they can enforce it with interest and costs. We have no doubt it will amount to quite a sum by that time.

PEOPLE have often asked us what Weber's interest in the business amounted to. We told them, as we understood it, he was simply getting a salary of \$50 per week. We were mistaken—it was \$40 per week. There are many young and old men living very nicely in this city on that income, and some of them are supporting families and raising children to become good citizens. But, then, it must not be forgotten that these men are not "running" newspapers with Freund.

A GENTLEMAN engaged in business in this city had one of Weber's notes for \$500, which was due last Saturday. When he read the account in the Sunday papers about Weber's troubles he got sick. Oh, so sick! He managed to worry through Sunday night, ventured into his office Monday morning, cautiously opened every letter, expecting a protest to drop out every minute; but the protest did not come. He waited until ten o'clock, then telephoned to his bank, and received a reply, "All right." He made up his mind then and there that he is born for luck and that one of his boys will be President of the United States one of these days.

SUPPOSE the estate is obliged to pay all of Weber's debts, either by force or for policy's sake, what then? And what will Ferdinand Mayer say when he hears all this on the other side of the ocean? He went to Europe to get rest.

DURING the active days of Weber, Sr., he was, as usual, busy at work in the office in his shirt sleeves. Mayer, who was then a salesman, was one day showing pianos to a customer, and after a while, in his easy and graceful manner, bowed the gentleman out. Weber, Sr., saw him depart, and in his shirt sleeves and hatless, he rushed up Fifth avenue, brought the gentleman back, played on several square pianos and sold him one in less than a quarter of an hour. After the gentleman departed he said to Mayer, "I am not paying my salesman to bow and scrape customers out; I am paying them to sell pianos."

WHAT would the Senior say anyhow if he could return to this mundane sphere and see the havoc that has been played? He was an indefatigable worker, and there is no doubt about that.

DURING the Centennial, Weber, Sr., and Freeborn G. Smith met each other several times, and on one occasion had quite a long chat. Smith asked Weber his opinions about the chief houses in the trade, and Weber gave his views in a fair, square manner. At the end he said: "Now, Smith, let us come down to us two. I have made more money in the piano business than you, yet you have much more money than I have, and I'll tell you how that comes. Our system is entirely different. You have a class of trade that you can handle without going into such expenses as I have. Now, would you believe it, Smith, every piano I make costs

\$75 above its manufacturing and wareroom cost, on account of advertising?"

We think that was so, but we also think it was too much money on each piano.

ACCORDING to the liberal system and the many plans of advertising adopted by young Weber, that much money, if not more, had to be added on the cost of each piano. How much profit is there in the business after such an enormous expense is to be met? We all know that the prices of Weber pianos have not advanced of late, and yet the advertising scheme was very costly. Weber's advertisements appeared in many mediums that never brought him a dollar's returns.

THE Chicago branch of Weber has been disposing of many pianos, but competition is so intensely active in that city that all of the older houses are constantly referring to it and complain about the cutting in prices. In consequence of this cutting in prices, Weber pianos have also been sold at bottom prices, and many facilities have been given to purchasers and to music teachers. The new warehouse of Mayer & Curtiss has rooms fitted up on the upper floors for the use of teachers in order to gain their adherence and their recommendation. That is decidedly quite a good plan, but expensive.

THIS reminds us of Weber Hall in Chicago. The impression seems to prevail that the new building occupied by the Weber agency in Chicago was specially designed for the purpose of containing a music hall. This is, however, contrary to the facts. The building was originally designed for mercantile purposes and subsequently slightly altered in the interior. The first floor contains the wareroom, and the second floor, also originally designed for a wareroom, was handsomely decorated, an elevation placed at one end and seats arranged for several hundred auditors. It is not a music hall in the sense of the Central Music Hall, Chicago, or the music halls in the East.

THE editors of the musical papers here who went with Mr. Weber a month or so ago to Chicago in a Pullman car at his expense, and those that were paid to insert the picture of the building, conveyed a false impression by describing it in such language as implied that it has a music hall of large dimensions and originally designed for such a purpose, while it is nothing more than a large room.

IT does no harm to mention the truth. We need some purification in music trade journalism, and the present opportunity is an excellent one to show up some of the peculiarities in this line of journalism. The many false impressions that are constantly conveyed by these papers are an imposition on the trade.

WEBER lost about \$50,000 on Freund alone not only in backing his papers, but also in the printing company, the concert schemes, the dramatic ventures, the little "specs," and so forth. The day he became confidential with Freund marked his downfall. A most remarkable feature of the case is the fact that Freund traduced and defamed Weber's father just because he would not go into Freund's schemes, and than the son did the very thing that the father refused to do.

DURING the early career of Freund's new paper whenever an abusive article against any of Weber's competitors appeared, Weber purchased thousands of copies and sent them broadcast to his agents. In this way he kept Freund agoing. But it was not a square way of doing business. Honorable houses in the trade would never stoop to such contemptible methods. It does not improve the grade of your pianos to attempt to injure the reputation of your rivals.

WEBER was becoming a veritable "cheque-dated-ahead-young man." It is an old scheme, but it always ends in disaster, this giving out of checks without money in bank. But is it honorable? Is it in accordance with strict mercantile principles? In fact, is it not disgraceful? We think it is.

WE also think that the transactions of Albert Weber have given a serious blow to the Weber business, no matter what Weber says, or how lightly and indifferently he treats the exposure.

As we said before, his private life is not a proper subject for discussion in our columns.

—The pianos manufactured by Charles M. Stieff, Baltimore, are in every respect excellent. Only the best material is selected by the firm. The business has reached extensive proportions, and the firm is well known throughout the South and Southwest, and has sold many pianos in Pennsylvania, New York, and the New England States.

THE TRADE LOUNGER.

The weather is so very unpropitious for business purposes that it is surprising that any person should voluntarily go out to buy a piano. With the thermometer at 90 degrees and upward, in the shade, I might excuse a purchaser if he defers his original intention to buy a piano, as this includes a ride or walk and the examination in warerooms of many instruments, and yet the retail trade is not as dull as might be expected. Shaw, the salesman in Behning's retail warerooms, told me that the firm was very busy, averaging six and eight new pianos per week. I know this is so. Behning's is not the only place where pianos are selling well at retail at present.

I suppose a good many people who require pianos for their homes in the country during the summer, and boarding-house and hotel keepers want instruments, and this is one of the reasons why the retail warerooms are busy. At least, it proves what I have often said—viz., that a retail wareroom opens up a good outlet for a manufacturer.

Charley Briggs, the junior partner of C. C. Briggs & Co., Boston, is one of the wide-awake members of the piano trade. I met him in Boston last week, and during a conversation on trade topics, he asked me a question which appears somewhat simple, but back of which there is a quantity of importance. This is it: "What do you call profit in the piano business?"

"Here is what I call it," he said. "After putting down the pure manufacturing cost of the instruments, I add the rent of the wareroom and factory per instrument, traveling expenses, incidentals, and then on top of that I put the interest of the invested capital and so much for salary for each member of the firm. Then I have the cost of the instrument; what I get above that is 'profit.'"

I told him that that was the only safe method; all other methods are illusions, and act as false business guides. And yet I know manufacturers who use no such precautions in their business; some of them actually do not know what the goods really cost them. They go ahead and manufacture instruments by the hundreds and sometimes thousands per annum, and although they have a nominal cost price, they have no foundation for assuming it.

An organ manufacturer said to me: "Look here, young man, every time you write anything about Beatty you advertise him, free of cost to him." I replied that the kind of advertising Beatty gets in THE MUSICAL COURIER he never would pay for.

It is amusing to note the differences of opinion that prevail in the different branches of the trade.

An organ dealer said to me: "Here is your money for an annual subscription to THE MUSICAL COURIER. You are doing good work in showing up Beatty methods. When a customer comes in to see me and opens his mouth about Beatty, I show him your articles, and although I may not succeed in selling him my organ, you may be sure he will not take a Beatty." Exposing illegitimate trade transactions never can benefit the man or firm engaged in them.

This brings me right into a Beatty matter. Beatty's circular sounds very plausible to the unsophisticated organ purchaser who is induced to buy organs not for the reeds they contain, but for the stops they present to view.

His "Directions for Use" are an effort to explain his combinations. He says in these directions: "A combination of reed-boards that possesses variety of music equal to fourteen ordinary organs of other makes." This is a most shameful imposition, which he himself admits by saying later on: "Be sure to close all stops when changing from one combination to another." In a legitimate organ it is not necessary to close all stops when changing combinations.

And now for the benefit of some people who are not well posted, let me explain. Each stop in a reed-organ is supposed either to influence a certain number of reeds or to produce some mechanical effects. A stop when drawn opens a number of reeds partially or fully, or it couples some octaves, or it increases the tone, or it produces a tremolo or vibrato. If the organ is legitimately manufactured, one will at once notice a different effect whenever a stop is drawn, no matter whether other stops are closed or not.

But when an organ is a fraud, the different stops, with their attractive names, control the same reeds, as such a fraudulent organ contains only a few reeds. So, in order to change the tone, certain stops, which may be drawn, must first be closed, as Beatty says, then those that are closed at the time, are drawn to change the combination. But, if the listener will only pay a little attention, he will find that there is no change in the tone, whether he draws the new stops or not. Why is there no change in the tone? Because the newly drawn stops control the same set of

(Continued on page 298.)

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

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Mr. H. WORRELL,
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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(NEAR NORTH RIVER.)

SEND FOR PRICE-LIST.

Physicians recommend Hickory Wood for sick-rooms.

(Continued from page 296.)

reeds as the old ones controlled, and the same reed has the same tone. You see? *****

Organs increase in price in proportion to the reeds they contain, not the stops. A 27-stop organ, with two sets of reeds, costs only a few cents more than a 10-stop organ with two sets of reeds. The stops cost only a few cents apiece; but the quantity of stops is no indication of the number of reeds in a Beatty organ. The legitimate manufacturer puts as many stops in an organ as are necessary to produce effects; he does not put stops in to advertise the organ. Beatty has three or four times as many stops as are required, and all the superfluous ones are useful only to advertise the extent of his stops. *****

It would not surprise me if he should soon spend 50 or 75 cents more and put in more stops and advertise the same organs he is now making known as 27 stops, as 30 or 32 stops. Of course the innocent purchaser buys an organ according to stops, not according to reeds. Stops make no music—reeds do. *****

But enough of Beatty for this time. The dealers should never fail to explain the matter as I have just done. When it is once explained that ends the Beatty organ. *****

I visited Mr. George M. Guild last week and found him busily engaged in his cosy little office on Washington street, Boston. He has something on hand which, after it is introduced, will prove to be a little gold mine to him. I am not at liberty to state what it is. I will only say that it is a "big thing." One trait in Guild's character should be favorably commented upon. He never gossips about his competitor; he has no disparaging remarks to make; he never depreciates the value of the pianos made by other manufacturers, and he attends strictly to his own business. It is no more than justice to Mr. Guild to mention these facts. *****

Mr. Parmelee, of the Mathushek Piano Company, said to me a few days ago: "We have adopted a principle several years ago, from which we have never deviated. We charge dealers only one price. That price we have maintained all along, no matter if material and workmanship increased in value or not. We attribute much of our success to this system." That is a good idea. The dealer knows exactly where he is when he is transacting business with such a house. Wavering prices among manufacturers often cause much inconvenience and often serious loss to the dealers, while a fixed figure instills confidence. The Mathushek Piano Company manufactured more than 1,500 pianos in the fiscal year just closing. *****

I am going to close again with an interesting story. Mr. Doll is a piano-string manufacturer in this city. Contrary to what his name implies, he is not alone not dull but very busy. He buys his wire from a large house in this city. Every ten days he comes down to the office of the wire importer to pay his bill, and it has been the usual custom to ask him out to take several glasses of beer to wash down dull care. *****

One day he called at the office to pay his bill, when one of the gentlemen told Doll that they were not dull, but rather busy, and could not afford to lose the time to go out to take the beer; but, in consideration of the usual practice, they would accept thirty cents less than the amount of the bill, and Doll could take his beer and consider himself treated. He accepted the "brobosishun." *****

Since that time the firm has never been dull, and Doll, when he comes down to pay his bill, regularly deducts thirty cents, goes out, takes his beer, and is "in" just a "cawawter of a Doll-ar."

Buffalo Trade.

BUFFALO, JUNE 9.

The piano and organ trade in Buffalo is quite vigorous. Messrs. Denton & Cottier are just completing very elaborate decoration of their store and salesroom. The good old firm still endures. Kurtzman's factory is very active and cannot fill its orders, in fact the firm of C. Kurtzman is known here as one of the most honorable in the trade; the Davis Church-Organ Factory is in full blast. *****

—The Clough & Warren organs will in the future be controlled in Philadelphia by Wm. G. Fischer.

—Mr. Otto Sutro, Baltimore, Md., agent for Steinway, Mason & Hamlin, Wilcox & White, Behr Brothers, Kranich & Bach, Geo. Woods and other prominent makers, has been re-elected president of the Baltimore Oratorio Society, of which he was one of the founders, and of which he is at present the real and inspiring head.

TO THE TRADE.

HIGHLY IMPORTANT.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipzig, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trade in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Orders now received. The book will be distributed to purchasers as soon as received from Europe.

Address Blumenberg & Floersheim, editors and proprietors MUSICAL COURIER, 25 East Fourteenth street, New York, sole American agents.

Trade Notes.

—The City of Rome took Mr. Julius J. Estey to Europe last Saturday.

—R. M. Bent's new catalogue is out and is now being mailed to the trade.

—J. H. Thomas, Catskill, N. Y., has opened a branch store in Oneonta, N. Y.

—Trade with F. Connor has improved very much during the past two weeks.

—Who manufactures the Brainard organ, advertised exclusively in Cleveland, Ohio?

H. Abercrombie, Skaneateles, N. Y., has taken the agency of the Sterling organ.

—Harry Sanders, of Sanders & Stayman, Baltimore, Md., is expected in town this week.

—Mr. George W. Carter, of the Emerson Piano Company, was in Chicago last week.

—J. A. Brown, Ellenville, N. Y., will in the future handle the Baus pianos and Ithaca organs.

—Edward Behr, of Behr Brothers, is on his way to San Francisco, Cal. He is on a business trip.

—Sterling, of the Sterling Organ Company, has returned from his European trip in excellent health.

—The W. W. Kimball Company, of Chicago, informs us that it is 300 organs behind on orders.

—George J. Dagner represents the New York branch of the Sterling Organ Company on the road.

—Fred. Lohr, of Behning & Son, has gone as far West as Louisville, Ky., on a two weeks' trip.

—The Kentucky Piano and Organ Company, of Louisville, Ky., has been incorporated. The capital is \$50,000.

—W. C. Kantner, of Reading, Pa., has patented an adjustable stop-action which is said to work like a charm.

—J. & C. Fischer state, in answer to our circular, that trade is improving, and that it is "hot." What, the trade or the weather?

—Wheelock & Co. have given up the retail wareroom, No. 7 West Fourteenth street. The firm will move to 25 E. 14th street.

—Kurzenknabe & Sons, Harrisburg, Pa., inform us that trade with them is "booming." We are glad to hear it; they deserve it.

—Silas J. Vale, former manager of F. G. Smith's Fifth avenue branch in this city, died on May 20. Mr. J. C. Hall is the new manager.

—The strike in the piano factory of Wm. Heinekamp & Son, Baltimore, has been arranged, and nearly all the workmen have returned to work.

—The Wilcox & White Organ Company, Meriden, Conn., has more orders on its books for the "Symphony" organ than the company can turn out in three months.

—The Fort Wayne Organ Company continues to enlarge its trade. The sales for the month of May were 10 per cent. larger than for any previous month in the history of the company.

—F. G. Smith has leased for five years the new iron building, corner of Fulton street and Elliott place, Brooklyn. He will open another piano and organ establishment on the first floor of the building.

—Last Wednesday being the first red-hot day of the season, Messrs. Peck & Son treated their workmen to five gallons of ice cream. All ideas of a strike in the Peck factory are consequently sweetly dissolved.

Boston Trade Notes.

Mr. W. N. Storer, of the George Woods Company, is on the road. He was in Pennsylvania towns last week.

A fellow calling himself Martin has been presenting himself as the traveling salesman of Henry F. Miller, and calling himself Payson. Mr. Edward Payson is Miller's traveling agent. The fellow, Martin, was in St. Louis and other Western cities recently. The trade should watch him, and hand him over to the proper authorities.

Henry F. Miller, Jr., is slowly recovering from his severe illness.

Mr. Arthur Woodward, of Woodward & Brown, is ill. He has been confined to his bed for a week.

Mr. Gibbs, of the new firm of Lewis, Newell & Gibbs, Chicago, Ill., was in Boston last week perfecting arrangements to assume charge of the Miller agency in that city.

C. C. Briggs & Co. have applied for a patent separable upright piano. It does not disturb the keys or action or trimmings to separate the instrument, and can be taken apart and put together by any teamster. The plate, back and scale are separated from the keyboard, keyed and action. It is a very simple, but exceedingly practical invention, and will find favor with the trade. C. E. Woodman is in Missouri and Illinois this week.

Guild, Church & Co. received orders for six pianos with the first mail on Saturday, June 9. Good for this season.

The Boston Musical Instrument Company is enjoying an excellent trade at present. The new "Three Star" cornet has taken remarkably, both with amateurs and professionals. It is a splendid instrument.

Our editor has been summoned to appear as a witness in the Superior Court in Boston, in an action of George Steck v. George W. Carter and others.

C. B. Hunt & Co. are working their factory up to regular time. Although the season is over, the business of the firm remains steady.

Mr. Bliss, in charge of Woodward & Brown's warerooms, is a valuable acquisition. The firm is looking about for another wareroom.

The first parlor grand of the Ivers & Pond Piano Company has just been completed, and is now in the warerooms.

Mr. Geo. T. McLaughlin, proprietor of the New England Organ Company, has recovered entirely, and is attending to business again.

Hallet, Davis & Co.'s Upright Pianos.

The advantages of the upright piano in economizing space are well known, but the great objections to them have been their failure to stand in tune, and the inferior quality of tone. Hallet, Davis & Co. are happy to state that both of these objections are entirely removed by the patented improvement of Geo. H. Davis, under the date of October 28, 1873, and they are now prepared to furnish upright pianos that will stand in tune as long as any grand or square pianos ever made, and in quantity and quality of tone are fully equal to a parlor grand. This patented improvement is no experiment, but the result of many years of careful study and examination of the various weak and defective points which have hitherto condemned the upright piano, and consists in the production of an iron frame entirely new and peculiar in its construction, which, in combination with the wooden frame, has secured a result as to strength and durability beyond all doubt or question. Another feature of this patent is the arrangement of the bridges upon the sounding-board, which, with the bearings of the strings, is attached to the wooden frame so that they are entirely separate from the iron frame; consequently there is no metallic or iron tone, but the full, free vibration of the wood and strings, thus producing a quality of tone surpassingly sweet and voluminous. The above facts will be acknowledged by all who will examine the instruments, and we extend a most cordial invitation to all lovers of music, and all interested, to see, hear and examine the great improvement for themselves.

HALLET, DAVIS & CO.

Exports and Imports—Port of New York.

Week Ending June 6, 1883.

EXPORTS.		
Hamburg	6 pianos	\$2,350
Mexico	1 organ	90
London	3 piano felt	2,165
Hayti	1 organ	50
Glasgow	3 "	300
Liverpool	3 pianos	1,650
	58 organs	3,016
Havre	4 "	50
Marseilles	1 piano	800
Christiana	1 organ	100
Copenhagen	1 "	75
British West Indies	1 "	72
Total		\$10,718
IMPORTS.		
Musical instruments, &c.	117 pkgs.	\$12,448

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